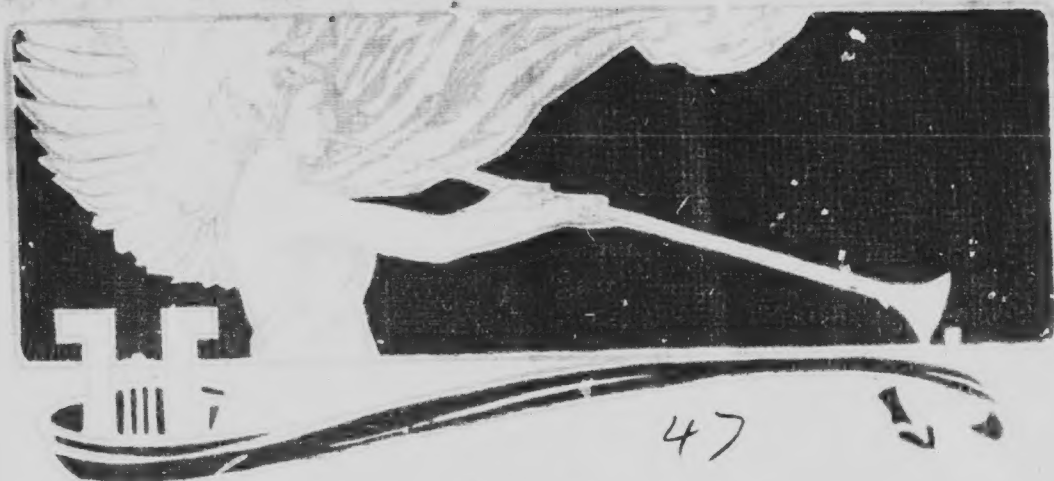




OFFICIAL
SOUVENIR PROGRAMME

OF THE

Toronto
Musical Festival



October 7th, 8th, 9th, 10th, 11th, 12th
1912

To Commemorate the Opening of the

Arena
Toronto, Canada

OFFICIAL SOUVENIR
PROGRAMME

OF THE

Toronto Musical Festival



October 7th, 8th

9th, 10th, 11th

and 12th, 1912

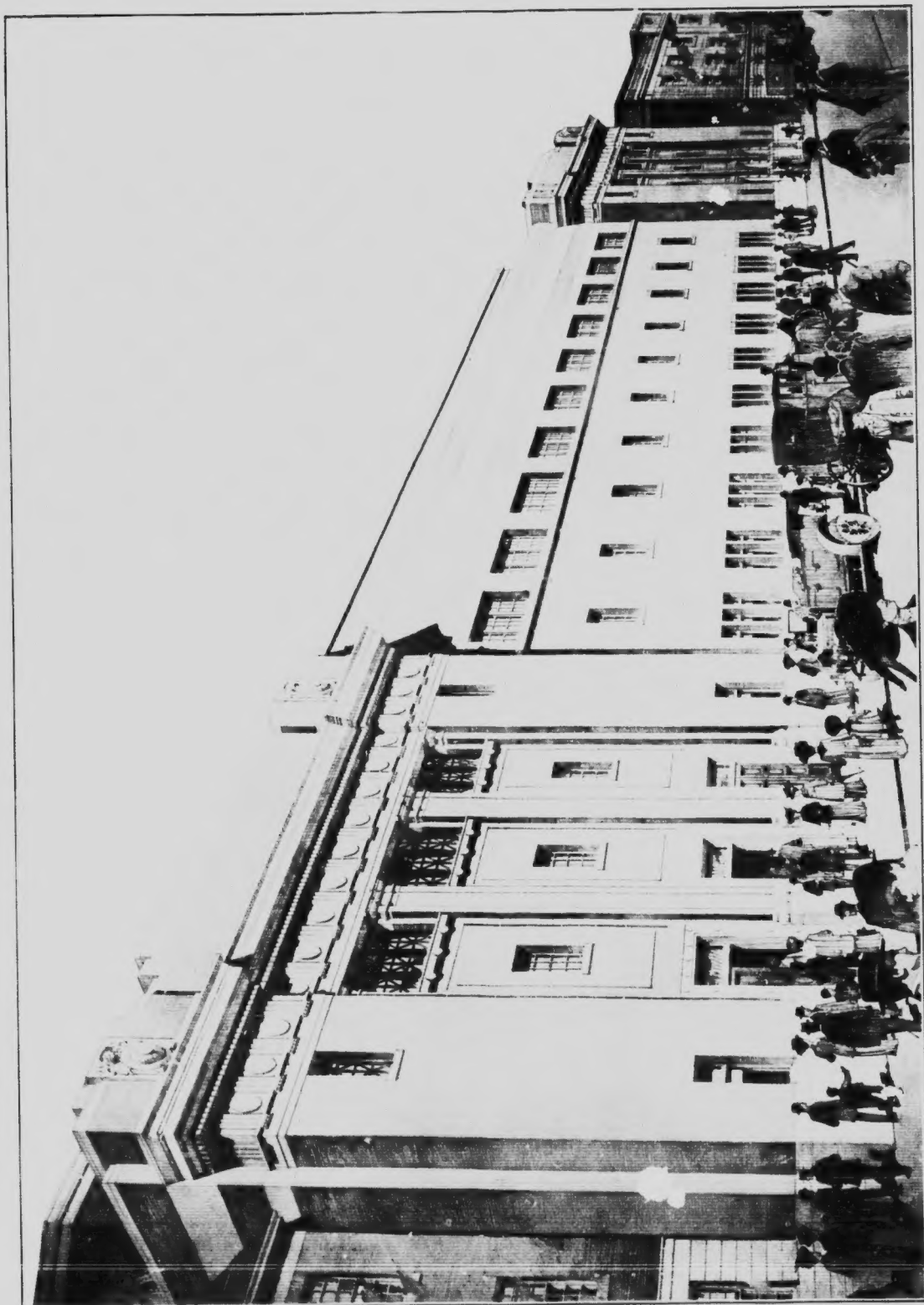
to commemorate

the opening of the

A R E N A



TORONTO, CANADA



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The History of the Arena



THE present Musical Festival was organized as a fitting inaugural for the largest auditorium in the Dominion of Canada, which is to be known from now onward as the Arena. For some years past the growth of the City of Toronto in wealth and population has made it apparent that an institution of vast seating capacity and comprehensive scope was necessary, not only for musical festivals of large dimensions, but for sporting events, such as horse shows, hockey matches, bicycle meets, and for pageants, balls, banquets and conventions. Already well equipped with concert halls and theatres, the city has lacked any vast building that could be used for so great a variety of purposes. It was their confidence in the future of the City of Toronto that induced the Montreal and Toronto capitalists to undertake the building of such a costly modern structure. The cash outlay involved has been more than \$500,000 and the building replaces a once famous edifice, known as the Mutual Street Rink, which, of course, did not have the modern equipment that this structure possesses. The building of closed auditoriums of this character is purely a development of modern civic conditions though it will be noted that in general form the interior is modelled on the old Roman amphitheatres. The circular system of seating on gradually ascending tiers, and the use of the space beneath these tiers for the accommodation of performers and for other services, was characteristic of all auditoriums designed for the entertainment of vast audiences in the classical epochs of Western civilization. It has remained for the ingenuity of the modern architect and builder to perfect the same system under a roof and inside four walls. One great feature of the ancient hippodromes was that they gave every spectator an unobstructed view of the entire amphitheatre, but until modern steel construction was brought into being this was impossible in an enclosed edifice. The spectator in the Arena is afforded the same facilities for seeing everything as was the visitor to the Coliseum at Rome, two thousand years ago. This desirable result has been obtained by the use of immense steel roof trusses, which span the entire width of the auditorium, doing away with all pillars and supports. This feature is said to be possessed by the Arena alone of all structures of its type on this continent. Special attention has also been paid to the matter of exits and entrances, which are so commodious as to enable an audience of several thousand people to assemble and retire in a comparatively short space of time without inconvenience. There are in all fourteen public exits from the building. In this structure, moreover, panics are impossible, inasmuch as it is absolutely fireproof. The arrangement of boxes, it will be noted, is one that, while it gives special privileges to no one in the matter of seeing and hearing, brings into a prominent position those public figures whom the audience at large is desirous of seeing. The attention of the



EDWARD SHEPPARD
Director



D. H. MACFARLANE
Architect



GEORGE A. ROSS
Architect

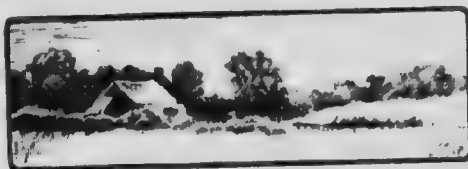


F. H. HERBERT
Associate Architect

audiences at these concerts is directed to the manner of lighting. In the daytime the auditorium is amply lighted by a huge skylight in the roof and as well by numerous windows in sidewalls; while at night a blaze of light is concentrated on the Arena proper from the innumerable electric light bulbs that outline the roof trusses.

Some statistics regarding the structure will no doubt be of interest to the public. In the construction of the building, no less than two million pounds of steel, over one million bricks and over one million feet of lumber were used. If all the seats on the raised tiers, exclusive of those in the Arena proper, were placed side by side they would extend for a distance of over two miles. The circumference of the building itself is about a fifth of a mile, and the apex of the roof is one hundred feet from the centre of the ground floor.

The all-round utility of the building has already been demonstrated by the fact that recently it was the scene of an immense banquet to the Prime Minister of Canada, the largest ever held in the history of Canada. The present festival shows what an immense boon it is to music-lovers in offering them the privilege of hearing the very greatest singers in the world at prices within the reach of everyone, and it is hoped that this autumn festival will become an annual event. In the winter time the Arena proper will become an ice rink and will afford the greatest facilities available on this continent for contests in Canada's greatest of winter sports—hockey. In fact, it would be difficult to set a limit on the possibilities and uses of such a structure for the whole community.



The First Music Festival on the Site of the Arena

HE first Music Festival held in Toronto took place on the very site now occupied by the Arena, in the Mutual Street Rink. The expenses were guaranteed by the citizens to the extent of \$25,000, but this fund was never drawn upon, the receipts giving a small surplus of \$500. The Festival, which consisted of four concerts on June 15th, 16th, 17th, 1886, was conducted by Dr. F. H. Torrington, the present dean of our conductors, and enlisted the services of an adult chorus of one thousand, a children's chorus of twelve hundred, an orchestra of one hundred, and the following soloists: Lilli Lehmann, E. Aline Osgood, Gertrude Luther, sopranos; Agnes Huntington, contralto; Albert L. King, tenor; Max Heinrich, baritone; D. M. Babcock, bass; Frederick Archer, organ; Otto Bendix, piano; Josephine Chatterton, harp; Henri Jacobsen, violin. Mr. E. R. Parkhurst, the editor of the official programme, in his introduction, said: "The projectors of the first musical festival may fairly claim that the undertaking is one which will mark a new epoch in the musical history of the city, and that in years to come it will be looked back to as a conspicuous landmark on the road of progress." The numerous periodic festivals of music held in England, the United States and Germany, sufficiently attest the importance attached to these gatherings as a powerful means of stimulating interest in music, and of promoting a more general cultivation of the art.

In 1894, a second Music Festival was given in Massey Hall, to celebrate the opening of that building. The soloists were Emma Juch, Lillian Blauvelt, Mrs. Carl Alves, W. H. Rieger, Dr. Carl E. Dufft, Arthur Friedheim, Herbert L. Clarke, William Yunck, Alfred Hoffmann. There was an orchestra of seventy, a chorus of five hundred, and a children's chorus of one thousand. No guarantee was raised for this event. The conductor was Dr. Torrington. This festival was also a financial success.

The Toronto Musical Festival

NAHAN FRANKO

AND HIS ORCHESTRA OF SIXTY-TWO SOLOISTS

From the Metropolitan Opera and Philharmonic Orchestras, New York City

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Soprano

RODOLFO FORNARI
Baritone

FELICE LYNE
Coloratura Soprano

MARCELLA SEMBRICH
Coloratura Soprano

ROSA OLITZKA
Contralto

GIUSEPPE CAMPANARI
Baritone

ALICE NEILSEN
Lyric Soprano

YVONNE DE TREVILLE
Soprano

JOSE MARDONNES
Basso

ALFREDO ROMELLA
Tenor

OLIVE FREMSTAD
Soprano

LUIGI TAVECCHIA
Basso-Buffo

CHARLOTTE MACONDA
Soprano

JESKA SWARTZ
Contralto

DAN BEDDOE
Welsh Tenor

ORVILLE HARROLD
Tenor

FERY LULEK
Baritone

ARTURO TIBALDI
Violinist

HERBERT SACHS HIRSCH
Pianist

ALBERT SPALDING
American Violinist

PAUL MORENZO
Tenor

MARIE DRESSLER
Operatic Comedienne

CHARLES GILBERT SPROSS
Official Accompanist



F. S. S. MAN
Managing Director of the Agency



J. H. DALTON
Manager Toronto Musical Festival

Monday Evening, October 7th, 1912

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY-TWO MEN

Soloists

MISS ALICE NIELSEN, SOPRANO OF THE METROPOLITAN OPERA COMPANY
ORVILLE HARROLD, CELEBRATED TENOR

ARTURO TIBALDI, ENGLISH VIOLINIST

MISS JESKA SWARTZ, CONTRALTO OF THE BOSTON OPERA COMPANY

ALFREDO RAMELLA, TENOR OF THE BOSTON OPERA COMPANY

JOSE MARDONES, BASSO OF THE BOSTON OPERA COMPANY

RODOLFO FORNARI, BARITONE OF THE BOSTON OPERA COMPANY

LUIGI TAVECCHIA, BASSO-BUFFO OF THE BOSTON OPERA COMPANY

FABIO RIMINI, CONDUCTOR OF THE BOSTON OPERA COMPANY

CHARLES GILBERT SPROSS, ACCOMPANIST

Part I

1. Coronation March *Saint-Saens*
(Composed for the Coronation of King Edward VII)
ORCHESTRA
2. Overture—"Sakuntala" *Goldmark*
ORCHESTRA
3. Aria from "Tosca" *Puccini*
MISS NIELSEN, WITH ORCHESTRA
4. (a) Danish Melody *Wilhelmj*
(b) Polonaise *Wieniawski*
MR. TIBALDI WITH PIANO
5. Cavatina from "Faust" *Gounod*
MR. HARROLD
6. Trio from "Guglielmo Tell" *Rossini*
SIGNORS RAMELLA, FORNARI, MARDONES, WITH ORCHESTRA
7. The Beauties of Baden *Komzak*
ORCHESTRA

INTERMISSION

Part II

8. Hungarian Rhapsody No. II *Liszt*
ORCHESTRA
9. Aria "Celeste Aida" *Verdi*
MR. HARROLD
10. Miss Nielsen and her Operatic Concert Company will present a fifty-minute arrangement of the Opera, "Il Barbiere di Siviglia," in Costume.

The properties and costumes are supplied by the Boston Opera Company

CAST

Rosina	MISS NIELSEN	Figaro	MR. FORNARI
Berta	MISS SWARTZ	Basilio	MR. MARDONES
Almaviva	MR. RAMELLA	Don Bartolo	MR. TAVECCHIA

At the Piano: MAESTRO FABIO RIMINI

Mason & Risch Piano Used

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SPECIAL CALENDAR

Programme Notes

"The Barber of Seville," of which the second act is given on to-night's program, is the classic among Italian light operas. Though in form a comic work, it is usually ranked in the grand opera class, because of the severe demands it makes upon the vocalists. The work has a curious history. The text was adapted from the French of Beaumarchais for the use of the once popular composer Paisiello, and produced under its present name by him. Paisiello had snubbed the rising young composer and the latter, taking the same text, composed the present work with a view to showing how much he could improve on his rival. It was first produced at Rome, in February, 1816, under the name of "Almaviva," and took the world by storm. Paisiello's work was at once cast into oblivion and the opera renamed with the title used by the latter.

The story of the second act is briefly as follows. Dr. Bartolo is anxious to marry his ward, Rosina, and seek aid of his friend, Don Basilio, to further his plans. Rosina's affections are, however, set upon the handsome Count Almaviva, who, with the aid of Figaro (the barber), obtains admission to Bartolo's house in the guise of a music master. Under the pretence of giving a music lesson Almaviva makes love to Rosina under her guardian's very nose and plan their elopement.

The other operatic selections on this programme are from well known Italian works. Rossini's "William Tell" is seldom produced, though its overture is very popular. The trio given to-night is perhaps the grandest musical episode of the work. The beautiful Aria, from Puccini's "La Tosca," has been popular on the concert platform ever since the opera was first presented at Rome, in January of 1900.

The orchestral numbers on this programme are of widely popular interest. The Coronation March was composed for the crowning of King Edward VII, by Saint Saens, as a Frenchman's tribute to a monarch universally popular in France.

The Hungarian composer, Kark Goldmark's overture, "Sakuntala," is popular wherever orchestral concerts are given. It is perfect in form and remarkable for its wealth of melodic inspiration. As its name implies, Liszt's second orchestral rhapsody is characteristically Hungarian also. It is fourteenth in the piano series of rhapsodies which Liszt composed earlier.

No better selections could have been chosen to introduce Mr. Harrold in this, his first appearance as a grand opera singer on the continent of North America, than "Cuck-ste Aida," the only aria in a real sense which occurs in Verdi's "Aida," and the immortal Cavatina from Gounod's "Faust." They are the final test for all great tenors.

Tuesday Evening, October 8th, 1912

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY TWO MEN

Soloists

MME. JOHANNA GADSKI, SOPRANO OF THE METROPOLITAN OPERA COMPANY
MME. ROSA OLITZKA, RUSSIAN CONTRALTO
G. CAMPANARI, BARITONE OF THE METROPOLITAN OPERA COMPANY
ARTURO TIBALDI, ENGLISH VIOLINIST
CHARLES GILBERT SPROSS, ACCOMPANIST

Part I

1. Chorale and Fugue *Bach*
ORCHESTRA
2. Overture--Die Meistersinger" *Wagner*
ORCHESTRA
3. Aria "Ah mon fils," from "Le Prophete" *Meyerbeer*
MME. OLITZKA, WITH ORCHESTRA
4. Aria "Largo al Factotum," from "The Barber of Seville" *Rossini*
MR. CAMPANARI, WITH ORCHESTRA
5. Aria "Elsa's Dream," from "Lohengrin" *Wagner*
MME. GADSKI, WITH ORCHESTRA
6. Suite "Peer Gynt" *Grieg*
 - (a) Morning
 - (b) Asa's Death
 - (c) Anitra's Dance
 - (e) In the Hall of the Mountain King

ORCHESTRA
INTERMISSION

Part II

7. Festival Overture *Lassen*
ORCHESTRA
8. Duet from "Aida" *Verdi*
MME. GADSKI AND MME. OLITZKA, WITH ORCHESTRA
9. (a) Swedish Melody *Wilhelmj*
(b) Caprice Espagnole *Loeffler*
MR. TIBALDI, WITH PIANO
10. Aria "Ocean du Ungeheuer," from "Oberon" *Waber*
MME. GADSKI, WITH ORCHESTRA
11. Trio from "La Gioconda" *Ponchielli*
MME. GADSKI, MME. OLITZKA AND MR. CAMPANARI, WITH ORCHESTRA
12. Entrance of the Gods into Valhalla, from "Das Rheingold" *Wagner*
ORCHESTRA

Steinway Piano Used by Madame Gadski
Mason & Risch Piano Used

Programme Notes

The predominance of Richard Wagner on tonight's programme is no doubt gratifying to many music lovers, and his wide versatility in the expression of great emotions is shown. "Der Meistersinger" is admittedly the greatest of all humorous operas and its overture is a perfect achievement. The listener will note the lovely lyric quality of Wither's Prize Song and the grandeur of the Lutheran chorale sung in the opera by Hans Sachs.

"Das Rheingold" is the first of the four works which constitute Wagner's great national achievement, "The Nibelungen Ring." The entrance of the Gods into Valhalla is the closing episode of this section of the work. The Gods are depicted entering Valhalla over a rainbow bridge, with the gold that has been stolen from the Rhine maidens. In this beautiful tone picture the cries of the Maidens lamenting their loss will be noted by the attentive listener.

"Elsa's Dream," from "Lohengrin," is one of Madame Gadski's finest numbers, and is invariably included on her programmes. Elsa, accused of sorcery and of slaying her husband, is about to be unjustly condemned, when she sings of her dream of a glorious champion who is coming to her rescue. As she concludes her song the assembled people are astounded to see the hero she has described arrive, drawn by a majestic swan.

Two other great German composers are represented on this programme. Bach is admittedly the father of German music, though a comparatively small portion of the immense number of works are known to the public. The Chorale and Fugue is one of the greatest of his achievements and is widely known as an organ number. His wonderful weaving of themes will be noted. Weber, who comes between Bach and Wagner, chronologically, was the founder of German romantic opera and influenced the music of his country for all time. The episode from his "Oberon" is a characteristic offering.

It is needless to say Meyerbeer, Rossini, and Verdi are among the immortal names of grand opera. Meyerbeer, though doubtful in his sincerity, is a showy and effective composer for the theatre, as the number from "Le Prophete" shows. The Duet from "Aida" is one of the most beautiful numbers of Verdi's greatest opera. Amneris (Mme. Olitzka) has tricked Aida (Madame Gadski) into revealing her love for Rhadamess, and then scorns her. The intense passion of Amneris and her jealousy in the one and distress in the other.

The "Largo al Factotum," from the Barber of Seville, is the greatest of all patter songs. In it Figaro is bragging that he is indispensable to everybody.

"La Gioconda," from which the trio which concludes the vocal part of the programme is taken, is Amleare Ponchielli's most notable work. It was first produced in 1876 and is a swiftly moving tale of Venetian love, hate and intrigue, founded on Victor Hugo's tragedy, "Angelo, the Tyrant of Padua."

Grieg's "Peer Gynt" suite is too widely known to require comment. It was composed originally as incidental music to Ibsen's dramatic poem of the same name.

Wednesday Matinee, October 9th, 1912

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY-TWO MEN

Soloists

YVONNE DE TREVILLE, COLORATURA SOPRANO

ORVILLE HARROLD, TENOR

ALBERT SPALDING, AMERICAN VIOLINIST

CHARLES GILBERT SPROSS, ACCOMPANIST

Part I

1. Overture—"Der Freischutz" Weber
ORCHESTRA

2. Two Hungarian Dances Brahms
ORCHESTRA

3. Cavatina from "Romeo et Juliette" Gounod
MR. HARROLD

4. Aria—"Indian Bell Song," from "Lakme" Delibes
MISS TREVILLE, WITH ORCHESTRA

5. Andante and Finale from Concerto in E Minor Mendelssohn
MR. SPALDING, WITH ORCHESTRA

6. Fantasia "Haensel and Gretel" Humperdinck
ORCHESTRA

INTERMISSION

Part II

7. Overture—"Fra Diavolo" Auber
ORCHESTRA

8. Aria—"Spirito Gentile," from "La Favorita" Donizetti
MR. HARROLD

9. Airs and Variations Proch
MISS TREVILLE, WITH ORCHESTRA

10. Rondo et Capriccioso Saint-Saens
MR. SPALDING, WITH ORCHESTRA

11. Duet from "Romeo et Juliette" Gounod
MISS TREVILLE AND MR. HARROLD, WITH ORCHESTRA

12. Marche Hongroise, from "Le Damnation de Faust" Berlioz
ORCHESTRA

Mason & Risch Piano Used

Programme Notes

The orchestral numbers on this programme are particularly attractive. The overture to Weber's "Der Freischütz" is one of the most tuneful of all pieces of its class and is classic in form. Weber was the founder of German romantic opera and has permanently influenced the composers of his native land.



The two Hungarian dances of Brahms are unquestionably the most popular of all the works of that famous composer and are full of characteristic beauties.



The overture to Auber's "Fra Diavolo" revives the memory of a once very popular composer, who seems in a fair way to be forgotten. "Fra Diavolo," which is a comic opera of romantic tinge, is the best and most tuneful of all his many works.



The "Marche Hongroise," of Berlioz, is founded on the Rakoczy march, a war song used by the Hungarian revolutionists. The fiery passion of the theme caught the fancy of Berlioz and for no very clear reason he introduced it with great elaboration into the Brocken scene of his opera, "Le Démon de Faust."



The Fantasia on Humperdinck's "Hänsel and Gretel" introduces all the melodies of that lovely fairy opera, which are founded on German folk tunes.



The two violin pieces rendered by Mr. Spalding are among the most famous of concert numbers for that instrument. Mendelssohn's only violin concerto, of which two movements are given, puts the technique and bowing of a soloist to the most severe test. The work was finished in 1844, and was produced at Leipzig by the great violinist, Ferdinand David, in 1845. It has since become one of the most popular works in the violin repertoire, and was Kubelik's chief offering in his last season's tour.

The suavity and beauty of Camille Saint Saëns' style was never more clearly demonstrated than in his Rondo et Capriccioso.



The "Bell Song," from "Lakmé," is reserved only for those skilled in coloratura singing, of which it is a most difficult example. It is an Indian opera and the song describes the bells of a Hindu Temple.



The Duet from Gounod's "Roméo et Juliette" is one of the most interesting numbers of that not very interesting work. Juliette, like Lakmé, is a coloratura role.



One of Mr. Harrold's chief successes in London last spring was as Roméo played to the Juliette of Miss Felice Lyne and he is singing the chief number of the part. In the Donizetti number he is reviving a popular number with the music lovers of the middle period of the nineteenth century, which was a favorite with the great Italian tenors, Mario and Campanini.

Wednesday Evening, October 9th, 1912

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY-TWO MEN

Soloists

FELICE LYNE, SOPRANO
ROSA OLITZKA, CONTRALTO
G. CAMPANARI, BARITONE
DAN BEDDOE, TENOR
ARTURO TIBALDI, VIOLINIST
CHARLES GILBERT SPROSS, ACCOMPANIST

Part I

- | | |
|---|---------|
| 1. Overture—"The Merry Wives of Windsor" | Nicolai |
| ORCHESTRA | |
| 2. Aria—"Lend Me Your Aid," from "Queen of Sheba" | Gounod |
| MR. BEDDOE, WITH ORCHESTRA | |
| 3. Adriana's Aria—"Rienzi" | Wagner |
| MME. OLITZKA, WITH ORCHESTRA | |
| 4. Invitation to the Dance | Weber |
| <i>Instrumentation by Dr. Felix Weimann</i> | |
| ORCHESTRA | |
| 5. Aria "Non piu Andrai," from "The Marriage of Figaro" | Mozart |
| MR. CAMPANARI, WITH ORCHESTRA | |
| 6. Aria "Jewel Song," from "Faust" | Gounod |
| MISS LYNE | |
| INTERMISSION | |

Part II

- | | |
|---|-------------|
| 7. Symphonic Poem "Les Preludes" | Liszt |
| ORCHESTRA | |
| 8. Aria "My Heart at Thy Dear Voice," from "Samson et Dalila" | Saint-Saens |
| MME. OLITZKA, WITH ORCHESTRA | |
| 9. Bolero from "Sicilian Vespers" | Verdi |
| MISS LYNE | |
| 10. (a) Pierrette | Gautier |
| (b) Nocturne | Stearns |
| (c) Overtass | Wieniawski |
| MR. TIBALDI | |
| 11. Trio from "Faust" | Gounod |
| MISS LYNE, MR. BEDDOE AND MR. CAMPANARI, WITH ORCHESTRA | |
| 12. March "Pomp and Circumstance" | Elgar |
| ORCHESTRA | |
| <i>Mason & Kisch Piano Used</i> | |

Programme Notes

The chief orchestral number on this programme is, of course Liszt's great symphonic poem, "Les Preludes," conceded by many critics to be the finest of his many works of this class. Liszt, a man of many sides, was subject to deeply religious moods, and it was in such a mood that this work was planned. It is supposed to be a reflection on immortality and on our present life as a prelude *chreto*. It is the third of his symphonic poems, of which he composed thirteen, all told.

"The Invitation to the Dance" was originally composed as a piano work, but some ten years ago Dr. Felix Wengartner made an orchestral setting of it for the Berlin Philharmonic Orchestra, which has become widely popular. It was last done in Toronto by Emil Paur, with the Pittsburgh Orchestra. The setting is remarkable for its rhythmical beauty.

Elgar's "Pomp and Circumstance" march is rapidly growing in popularity, as the public becomes acquainted with its stirring qualities. The light and melodious qualities of Nicolai's familiar overture to "The Merry Wives of Windsor" make it a perennial favorite.

Many have held that "My Heart at Thy Dear Voice" from Saint-Saens' "Samson et Dalila," is the finest contralto solo in the whole repertoire of opera, though the work, as a whole, has never been popular, and would be forgotten except for Dalila's two solos, of which this is the more beautiful. It has more passion than most of Saint-Saens' compositions.

Adriana's Aria, from Wagner's "Rienzi," is the finest episode of that work, with the exception of the overture. The opera was a work of Wagner's youth, before he had definitely decided to make German legend his field. It is founded on Lytton's novel "Rienzi, the Last of the Roman Tribunes."

Mozart's "Nozze di Figaro" is a comic opera founded, like "The Barber of Seville," on the tales of Beaumarchais. The Figaro who sings the number on the present programme is supposed to be the same character as the Figaro of Rossini's work.

The Trio from "Faust" is the crowning number of this great opera, and suggests the apotheosis of Marguerite. The spiritual beauty of the difficult chromatic scale passage allotted her has often been commented on. May we mention one of the roles in which Miss Lync delighted the London public last May and the Jewel Song gives an exceptional opportunity for the public to judge of the marvellous flexibility of her voice. It is one of the test numbers for lyric sopranos.

Thursday Evening, October 10th, 1912

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY-TWO MEN

Soloists

MME. OLIVE FREMSTAD, PRIMA DONNA SOPRANO

MME. ROSA OLITZKA, RUSSIAN CONTRALTO

MME. CHARLOTTE MACONDA, SOPRANO

DAN BEDDOE, WELSH TENOR

DR. FERY LULEK, BARITONE

ARTURO TIBALDI, ENGLISH VIOLINIST

CHARLES GILBERT SPROSS, ACCOMPANIST

Part I

1. Overture "Tannhauser" Wagner
ORCHESTRA
2. Aria "Polonaise from Mignon" Thomas
MME. MACONDA, WITH ORCHESTRA
3. Aria from "Le Cid" Massenet
MME. OLITZKA, WITH ORCHESTRA
4. Aria "Sound an Alarm," from "Judas Maccabeus" Handel
MR. BEDDOE, WITH ORCHESTRA
5. Aria "Divinities du Styx," from Alceste (1767) Gluck
MME. FREMSTAD, WITH ORCHESTRA
6. Fantasia "Tosca" Puccini

ORCHESTRA

INTERMISSION

Part II

7. Prelude "Parsifal" Wagner
ORCHESTRA
8. Duet from "Lohengrin" Wagner
MMES. FREMSTAD AND OLITZKA, WITH ORCHESTRA
9. Group of Pieces with Piano MR. TIBALDI
10. "Liebestod," from "Tristan and Isolde" Wagner
MME. FREMSTAD, WITH ORCHESTRA
11. Quartette, from "Rigoletto" Verdi
MME. MACONDA, MME. OLITZKA, MR. BEDDOE AND DR. LULEK, WITH ORCHESTRA
12. Wotan's Farewell and Magic Fire Scene, from "Die Walkure" Wagner

ORCHESTRA

Stage and Piano by F. J. Macdonald

Director, K. G. Pratt

Programme Notes

Wagner once more figures largely on the present programme and is represented by many of his very greatest achievements. With "Tannhauser" he may be said to have at one stroke achieved immortality, although he was still young. If he had never composed anything else but this overture he would have still lived in the memories of generations of concert goers. The work was produced in 1845 and the themes of the overture depict the warring of earthly lusts with heavenly love.



The "Love Death" episode, from "Tristan and Isolde," is the greatest piece of love music ever composed. Tristan, dying, has sent for his beloved Isolde, though she is the wife of another. He expires in her arms and the "Love Death" is the passionate expression of Isolde's grief and undying love, as she too passes away.



The Duet from "Lohengrin" occurs in the second act and is one between Ortrud, the sorceress, who is trying to accomplish the ruin of the pure and simple Elsa, and the latter.



The Prelude to "Parsifal" gives a characteristic idea of that exquisitely spiritual work in which Wagner tried to convey in music all his mystical religious beliefs. It is this quality, as well as its marvellous interweaving of themes, that gives the Prelude its peculiar distinction.



Nothing is lovelier in the whole of that great series known as "The Nibelungen Ring" than Wotan's Farewell and the Magic Fire Music from "Die Walkure." Wotan, though grief-stricken, is compelled to punish his daughter Brunnhilde for disobedience. He sends her to sleep for a long period of years, but for her protection, he evokes the god of fire Loki and places a ring of flames around her. In the orchestral setting the play of the flames is exquisitely suggested.



Of the numbers by other composers on this programme unquestionably the most popular is the quartette from Verdi's "Rigoletto," which is one of the gems of that unpleasant but wonderfully melodious work. The listener will note the beautifully balanced apportionment of voice parts.



The Aria from Gluck's "Alceste" is a typical example of one of the greatest of eighteenth century composers, who, though a German by birth, has exercised a permanent influence on the operatic music of his adopted country, France. He was the first composer to conceive opera not merely as a series of short musical selections, but as music drama, and strove for a union between his music and the emotions expressed in the text. This was a revival of the old Grecian ideal, and Gluck chose for his best works Grecian legends.

Friday Evening, October 11th, 1912

"MADAME BUTTERFLY" EVENING

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY-TWO MEN

Soloists

MISS ALICE NIELSEN, SOPRANO OF THE METROPOLITAN OPERA COMPANY

MISS JESKA SWARTZ, CONTRALTO

ALFREDO RAMELLA, TENOR

JOSE MARDONES, BASSO

RODOLFO FORNARI, BARITONE

LUIGI TAVECCHIA, BASSO-BUFFO

Members of the Boston Opera Company

ARTURO TIBALDI, VIOLINIST

CHARLES GILBERT SPROSS, ACCOMPANIST

Part I

1. Overture "Egmont" *Beethoven*
2. Aria (basso) "Boccanegra" *Verdi*
ORCHESTRA
MR. MARDONES
3. Aria "Jeanne d'Arc" *Tschaikowsky*
MISS SWARTZ
4. Violin Solos
MR. TIBALDI
5. Aria "One Fine Day," from "Mme. Butterfly" *Puccini*
MISS NIELSEN
6. (a) Prelude and Dagger Dance, from "Natoma" *Herbert*
(b) Dance of the Hours, from "La Gioconda" *Ponchielli*
ORCHESTRA
7. Duet, from "Mme. Butterfly" *Puccini*
MISS NIELSEN AND MISS SWARTZ

INTERMISSION

Part II

8. Overture "William Tell" *Rossini*
ORCHESTRA
9. a. Oh Haunting Memory *Carrie Jacobs-Bond*
b. Down in the Forest *Liedlon*
c. But Lately in Dance *Arensky*
d. Love Has Wings *Rogers*
MISS NIELSEN
10. Aria, from "La Boheme" *Puccini*
MR. RAMELLA
11. Aria "Largo al Factotum," from "The Barber of Seville" *Rossini*
RODOLFO FORNARI
12. Duet, from "Mme. Butterfly" *Puccini*
MISS NIELSEN AND MR. RAMELLA
13. Orchestra, from "Mme. Butterfly" *Puccini*
ORCHESTRA

Mrs. C. J. Jacobs-Bond Piano Used

Programme Notes

The most widely produced opera in the world to-day is Puccini's "Madam Butterfly," of which several numbers are heard to-night. It is constantly presented in all parts of the world, and is quite as popular in Germany as it is in Italy. Moreover, it is rarely the case with grand operas, it became instantly popular. The libretto was made from a little play by David Belasco and John Luther Long. Puccini, who was in America on a visit, happened to see this touching little piece, and it appealed to him so much that he resolved to turn it into an opera. His work was completed in 1901 and first produced in Milan during the same year. Since then the composer's earnings from it have been fabulous.

It is a tale of broken faith, in which an American naval officer uses a beautiful Japanese girl for his amusement, and then sails away. She imagines during the three years of his absence that he is faithful to her and is her lawful spouse. When he returns and she finds that he has wedded a wife of his own race she commits harikari after the manner of her caste. The popularity of the work is due to the exquisite pathos of the themes and its glorious orchestration.

Another taste of the luscious quality of Puccini's composition of love music, is to be found in the aria from "La Bohème" which is included on this programme. It embraces the chief melody of the opera, which has peculiarly haunting qualities.

Though Beethoven is regarded merely as a classical concert goer, it needs but one or two hearings of his overtures to convince the novice of his warm and melodious qualities. The "Egmont" overture, written to a tragedy of Goethe's, is a characteristic example of his work in this form. Though someophone performers and all sorts and conditions of musicians have done damage to the overture to "William Tell," in critical circles nevertheless the only score in which the first melody of the Alpine Lion, which forms the passage to the chief

The contralto aria from Tschankowsky's "Jeanne d'Arc" is a genuine novelty and has never before been heard in Toronto, and seldom in America. The orchestral number from "Natoma" is also a novelty. The score is Mr. Herbert's chief attempt as a grand opera composer and is based on themes from the music of the North American Indians.

Saturday Matinee, October 12th, 1912

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY-TWO MEN

Soloists

MME. MARCELLA SEMBRICH, PRIMA DONNA SOPRANO
PAUL MORENZO, TENOR
ARTURO TIBALDI, ENGLISH VIOLINIST
HERBERT SACHS-HIRSCH, PIANIST
FRANK LA FORGE, ACCOMPANIST FOR MME. SEMBRICH
CHARLES GILBERT SPROSS, OFFICIAL ACCOMPANIST

Part I

- | | | |
|--------------------------------------|-------------------------|-----------|
| 1. Overture "Rienzi" | | Wagner |
| | ORCHESTRA | |
| 2. Fantasia "Aida" | | Verdi |
| | ORCHESTRA | |
| 3. (a) Si tu etais un lac insondable | | Stojowski |
| (b) Venise | | Bizet |
| (c) Air from "l'Africaine" | | Meyerbeer |
| (d) Aria, from "Andrea Chenier" | | Giordano |
| | MR. MORENZO, WITH PIANO | |
| 4. Group of Pieces, with Piano | MR. TIBALDI | |
| 5. Aria, from "Ernani" | MME. SEMBRICH | Verdi |
| 6. "Rhapsody Espana" | | Chabrier |
| | ORCHESTRA | |
| | INTERMISSION | |

Part II

- | | | |
|---|----------------------|------------|
| 7. Overture "Nozze di Figaro" | | Mozart |
| | ORCHESTRA | |
| 8. (a) Widmung | | Schumann |
| (b) Frühlingsnacht | | Schumann |
| (c) Pastorale | | Bizet |
| (d) Lass with the Delicate Air | | Arne |
| 8. Solo, with Orchestra | MME. SEMBRICH | |
| 9. (a) Impromptu A Flat Major | | Chopin |
| (b) Consolation D Flat Major | | Liszt |
| (c) Etude Op. 25, No. 1 | | Chopin |
| (d) Rhapsodie Hongroise No. 6 | | Liszt |
| | HERBERT SACHS-HIRSCH | |
| 10. (a) Chanson de Nuit | | Elgar |
| (b) Country Dance | | German |
| | ORCHESTRA | |
| 11. Waltz-Song "Racconti della Foresta" | Johann Strauss | La Forge |
| | MME. SEMBRICH | |
| 12. Bacchanale from the Ballet Suite "Laurin" | | Moszkowski |
| | ORCHESTRA | |

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Programme Notes

Allusion is made on an earlier page to the overture to "Rienzi," Wagner's first attempt at a serious opera. At the time it was composed he was still under the influence of Italian ideals, which at that time dominated the theatre, and chose an Italian theme in dealing with "Rienzi, the Last of the Roman Tribunes." He went for his tale to Lord Lytton's novel of that name, though it is probable that there was something in the character of the rebellious Rienzi which appealed to his own essentially revolutionary temperament. The overture, with its sweeping melody, is the most important part of the opera, which is nowadays only done for historic reasons and not for any deep-rooted musical interest therein.



The fantasia on airs from "Aida" gives a very good idea of the score of Verdi's greatest opera. The work was written for the Khedive of Egypt and produced at Cairo on December 24, 1871 on a scale of grandeur unprecedented in the history of opera and unattempted since. The story, which is one of the most interesting in the whole operatic repertoire, is founded on an old Egyptian legend supplied to Verdi by the Khedive and the text was written by the Italian poet Ghislanzoni. The original score called in one part for three brass bands in addition to a large orchestra.



Mozart's opera "Nozze di Figaro," of which the overture is played this afternoon, was first produced at the National Theatre, Vienna, May 1, 1786. The story was founded on one of the tales of Beaumarchais, in which Figaro, the Barber of Seville, one of the most popular of comic characters with all Europeans in the eighteenth century, figured. The opera, though it was composed thirty years earlier, might be classified as a sequel to the story which forms the theme of Rossini's "Barber of Seville." The overture preserves the old classic form and is exquisitely melodious.



The "Rhapsody Espana" is one of the most popular of orchestral pieces and the best known work of the French composer, Alexis Emmanuel Chabrier. He was born in 1841 and died in 1894. He was an ardent admirer of Wagner and Beethoven and helped to introduce these composers to France, where they were at one time by no means popular. His own music shows skill in orchestration and a strong original sense of rhythm and color.

Saturday Evening, October 12th, 1912

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY-TWO MEN

Soloists

FELICE LYNE, SOPRANO
YVONNE DE TREVILLE, SOPRANO
MME. CHARLOTTE MACONDA, SOPRANO
MME. ROSA OLITZKA, CONTRALTO
DAN BEDDOE, TENOR
PAUL MORENZO, TENOR
DR. FERY LULEK, BARITONE
ARTURO TIBALDI, ENGLISH VIOLINIST
CHARLES GILBERT SPROSS, ACCOMPANIST
AND
MARIE DRESSLER, OPERATIC COMEDIENNE

Part I

1. Overture "Zampa" *Herold*
ORCHESTRA
 2. Aria, from "The Magic Flute" *Mozart*
MISS TREVILLE, WITH ORCHESTRA
 3. Trio, from "Faust" *Gounod*
MISS TREVILLE, MR. BEDDOE, DR. LULEK, AND ORCHESTRA
 4. Waltz, "Vienna Beauties" *Zichrer*
ORCHESTRA
 5. Sextette, from "Lucia" *Donizetti*
MISS TREVILLE, MME. MACONDA, MME. OLITZKA, MR. BEDDOE, MR. MORENZO,
DR. LULEK, AND ORCHESTRA
- INTERMISSION

Part II

6. Overture Solenelle "1812" *Tschaikowsky*
ORCHESTRA
 7. Duet from "The Marriage of Figaro" *Mozart*
MME. OLITZKA AND MME. MACONDA, WITH ORCHESTRA
 8. Aria "L'Amoro," from "Il Re Pastore" *Mozart*
MISS LYNE
 9. (a) Still wie die Nacht *Bohm*
 (b) Lenz *Hildach*
DR. LULEK, WITH ORCHESTRA
 10. Group of Pieces, with Piano
MR. TIBALDI
 11. Comedy Recitation and Humorous Operatic Solos, with Nahan Franko's full Orchestra
MARIE DRESSLER
 12. The Venture March *Franko*
ORCHESTRA
- After the Kissed Piano is a*

Programme Notes

By the deliberate aim of the conductor this, the last concert of the present festival, has been made of a lighter character than the earlier offerings of the week. Herold's overture to "Zampa" has always been a popular number with lovers of light music, chiefly because of the rapid though uninspired polacca. The opera itself is never done nowadays, though it was a typical work of the middle part of the nineteenth century, dealing with stage brigands and the like.



Zichrer, the composer of the waltz "Vienna Beauties," is a popular composer in that home of the waltz, the capital of Austria. One of his operettas, "The Kiss Waltz," was done in Toronto recently.



Tschaikowsky's Overture Solenne "1812," is one of the most widely known of all orchestral works. It was composed to commemorate the retreat of Napoleon from Moscow, and depicts the stress of battle. The introduction of "La Marseillaise" and Russian national airs, as well as the finale, which represents the joy-bells ringing in all the churches of Russia are wonderfully dramatic.



The Sextette from Donizetti's "Lucia" is one of the most familiar numbers in the whole realm of music and is the only music with a broad and noble appeal that this composer wrote, since he was essentially a comic composer, who showed to the best advantage in such works as "Don Pasquale" and "The Daughter of the Regiment." The scene it depicts is that in which Lucia's lover Edgardo returns just as her marriage contract with another is being signed. The Sextette depicts the conflicting emotions that ensue. Comments on most of the other operas from which excerpts are given will be found on other pages of this programme.



The ballad "The Glove," which Miss Dressler recites to night was adapted by Bulwer Lytton from the German of Schiller. It is an intensely serious piece and Lytton was, no doubt, unsuspecting of the humorous turn that could be given to his most flamboyant passages by a lady of comic talent like Miss Dressler.

Programme Notes by Hector Charlesworth

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NAHAN FRANKO

NAHAN FRANKO, The distinguished conductor and violinist, who is the director of this festival, was born in New Orleans in 1861, when the American civil war was in progress. From early childhood he showed rare musical talent, and at the age of eight was travelling as a boy phenomenon in the company of Carlotta Patti, sister of the famous Adelina. It was as a child violinist that he first visited Toronto in the year 1879. Following the career of a violinist he, in boyhood, visited all parts of the world and incidentally took lessons from the great Waldteufel, who predicted a brilliant career for him. The establishment of the Metropolitan Opera House in New York found him in the position of concertmeister, a post which he held for twenty-five years.

The conductor of this festival was a member of the same family. Before he became a conductor he was a violinist, and the conductors under whom he had served are among the greatest names of the Atlantic, including Hans von Bülow, Leopold Deppisch, Theodor Thomas, Anton Seidl, Hermann Levi, Max Fuchs, Julius Aronson, Karl Muck, Fritz Meißner, and others. At the time of the establishment of the Metropolitan Opera House in New York, he was himself a violinist, and was named concertmeister by the great singers who were for a time at the Metropolitan. He has since then been a member of the same family, and has been a member of the same family on all matters of importance.



ALICE NIELSEN

ALICE NIELSEN. This delightful young singer is another instance of a young girl born on this continent who had to go abroad before her artistic possibilities were realized. Born in Nashville, Tennessee, she, as a child, removed with her parents to San Francisco, and had her first stage experience in the old Tivoli Operatic Stock Company there. Subsequently she joined that sterling light opera organization, The Bostonians, and was speedily promoted to principal role. A season or two found her at the head of a light opera company of her own, producing the works of the then rising composer, Victor Herbert. A visit to London with this company was the turning point of her career. English friends urged her to prepare herself for grand opera, which she accordingly did, making her debut at Rome in 1903. The following season she won a great success at Covent Garden, and has since then been recognized as one of the finest interpreters of light soprano roles on the stage today. She is the chief singer of the Boston Grand Opera, and has won great success as Rosina in "The Barber of Seville" and Mimì in "La Bohème," roles for which the exquisitely liquid quality of her voice and her fresh and charming personality peculiarly suit her.

MADAME JOHANNA GADSKI. This magnificent soprano is a native of the city of Lodz, in Poland, and came to America in 1884, when she was twenty years of age. She was first introduced to the American public by Mr. Walter Damrosch in 1884, when she sang at the Academy of Music, New York, and since that time she has been one of the most successful and popular of our stage artists. She has sung in all the great opera houses of the world, and has won the highest honors of her art. She is now singing at the Metropolitan Opera House, New York.



MADAME JOHANNA GADSKI

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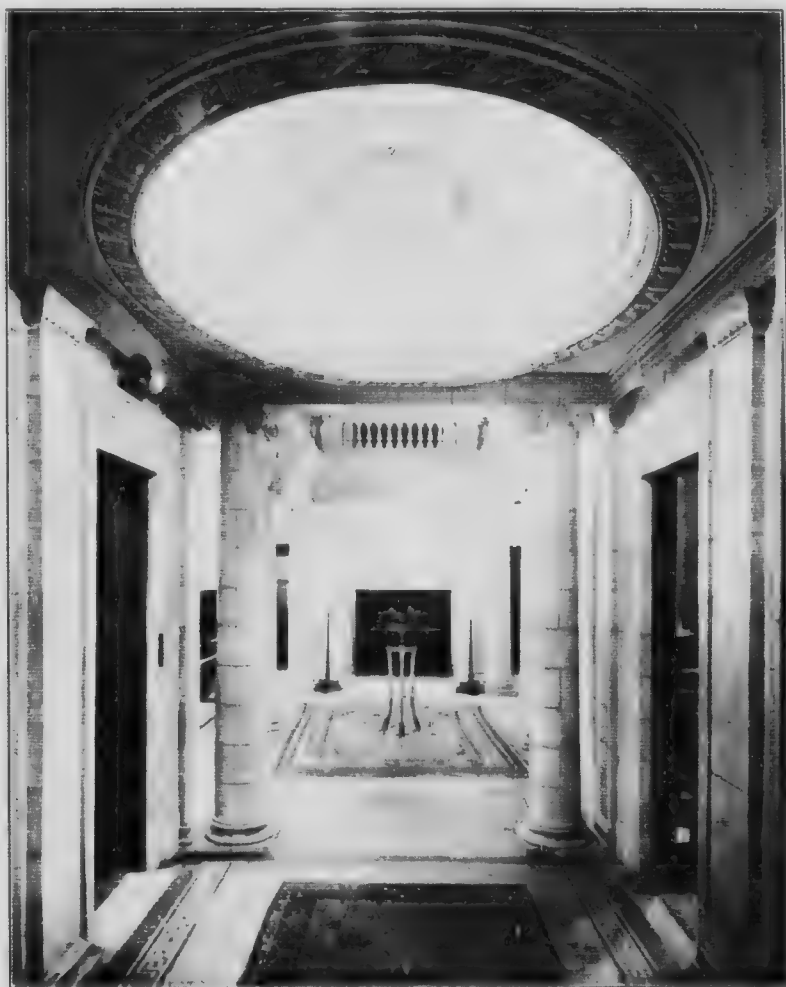
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MADAME YVONNE DE TRÉVILLE. This charming singer who has made her fame almost solely in Europe. She is one of the younger generation of prima donnas, having been born in Galveston, Texas, in 1881. She first attracted attention as a slip of a girl in the Castle Square Opera Co. of Boston. Mr. Henry W. Sullivan's first theatrical venture. Her future as a coloratura soprano being obvious, she went abroad and studied with the great instructor, Madame Marchesi. Her real debut was made at Madrid in 1901, and in the following year she was engaged for the opera company, Paris. Since then she has filled important operatic engagements at Stockholm, St. Petersburg, Cairo, Bucharest, Copenhagen, Budapest, Prague, Vienna, Berlin, Nice and half a dozen other centres. Last season she was the favorite of the Grand Opera of Brussels. Her recent roles are the title part of *Delibes' Lakmé*, *Goldoni's Rinaldo*, and *Opéra in Thomas' Hamlet*. The present is her first season in America since she became a French operatic star.



MME. CHARLOTTE MACONDA

MME. CHARLOTTE MACONDA. The well-known concert singer who has made her name in Europe where the brilliance and purity of her voice have won her the admiration of the public. She is a native of the island of Corsica, and has spent her early years in the island. She came to America in 1898, and has since that time been one of the most successful and popular of our opera stars. She has sung in the most famous theatres of Europe, and has won the highest praise for her voice and her acting.



MADAME YVONNE DE TRÉVILLE

MADAME ROSA DELEZKA. This charming singer who has made her name in Europe where the brilliance and purity of her voice have won her the admiration of the public. She is a native of the island of Corsica, and has spent her early years in the island. She came to America in 1898, and has since that time been one of the most successful and popular of our opera stars. She has sung in the most famous theatres of Europe, and has won the highest praise for her voice and her acting.



MADAME ROSA DELEZKA

ARTURO TIBALDI—This distinguished young violinist is an Englishman, who has adopted the name of Tibaldi for professional reasons. He is a son of Col. Larkine, for many years Equerry to the late King Edward VII. and Lady Alice Larkine, at one time lady-in-waiting to H. R. H. the Duchess of Connaught. Tibaldi is himself the godson of Their Royal Highnesses the Duke and Duchess of Connaught. As a youth he developed so fine a musical talent that his parents were at last persuaded to adopt an artistic career instead of the vocation in the public service which had been planned for him. He first studied with Eam. of Florence, and later with the great virtuoso Wilhelm. After many public appearances, he took courses in two excellent schools with the most celebrated French and German. He has a beautiful voice, and exceptional intonation, intelligence. He has played at a number of important courts, and has received many honors of appreciation from European Royalty.



ARTURO TIBALDI



HUGUÉ TASSE

HUGUÉ TASSE—The young French singer is a native of Paris, and has been singing since she was a child. She is a soprano, and has a beautiful voice. She has been singing in the Grand Opera, and has received many honors. She is a native of Paris, and has been singing since she was a child. She is a soprano, and has a beautiful voice. She has been singing in the Grand Opera, and has received many honors. She is a native of Paris, and has been singing since she was a child. She is a soprano, and has a beautiful voice. She has been singing in the Grand Opera, and has received many honors.



ALBERT SPALDING

ALBERT SPALDING—This is the most famous of the American athletes, who were born in 1885. He is a native of the United States, and has been playing baseball since he was a child. He is a native of the United States, and has been playing baseball since he was a child. He is a native of the United States, and has been playing baseball since he was a child. He is a native of the United States, and has been playing baseball since he was a child. He is a native of the United States, and has been playing baseball since he was a child.



DAN BEDDOE



HERBERT SACHS-HIRSCH



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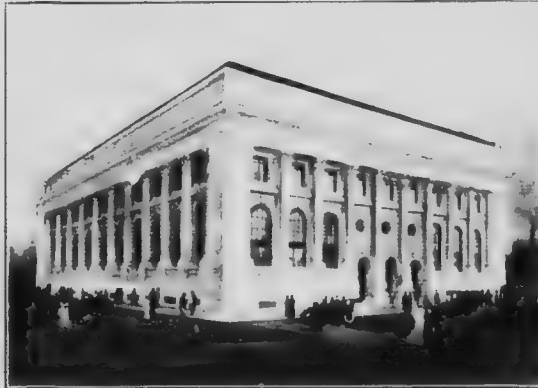
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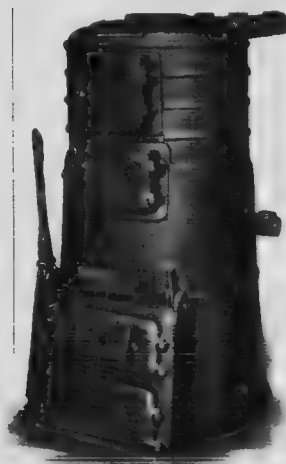
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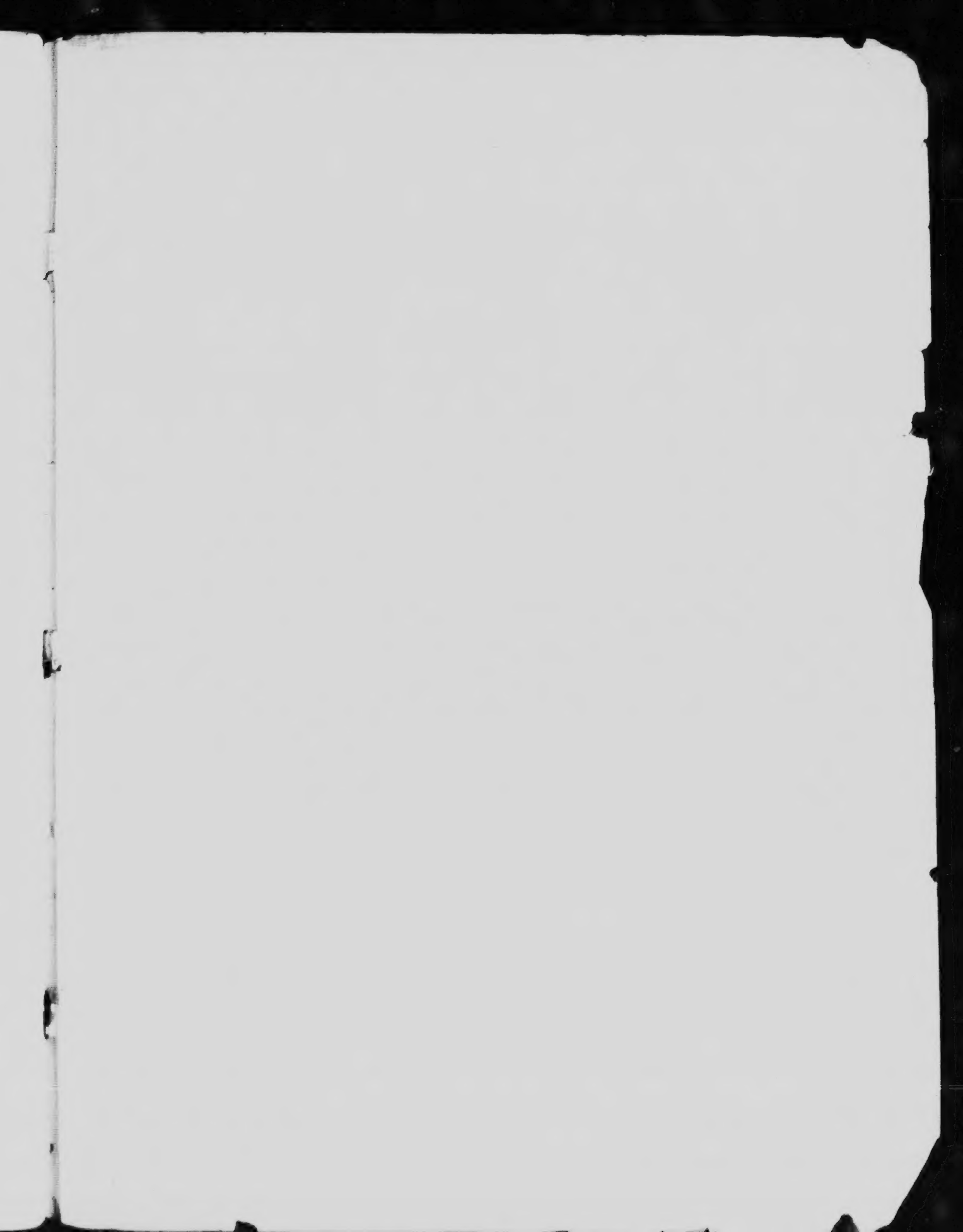
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